ACTS OF SILENCE

| Music | Free | Experimental | Strange | Weird |

c. reider benefit: call for submissions

As some of you know, C. Reider had medical issues at the end of 2015. His health is better, but he has been left with staggering medical debt. I am putting together a benefit album and I am looking for some submissions. Through much persuasion on my part, Chris has agreed to this project.

Chris has a wide variety of tastes in music, so any genre is game, from drone to vaporwave and from experimental to noise. If we receive more than 2 hours or music, I will be doing a blind selection. Experimental musician, Cinchel volunteered to master the album. Michael Gregorie of blocSonic volunteered to produce and design the album cover. Expect the album to be released around the beginning of March 2016.

Here are the submission requirements, such as they are:

- Deadline is the end of the day of the 7 February 2016 where ever you might live.
- Please keep the track under 5 minutes or so
- Track must be in .AIFF or .WAV format
- By submitting a track, you are allowing us to sell your music in this benefit album through out the year 2016.
- All tracks will be licensed CC BY-NC-SA
- Send your selection to reider.benefit@gmail.com

C. Reider is an experimental composer living in northern Colorado in the United States. He manages several netlabels and is an active supporter of the free music scene. You can download Chris' music and view his netlabels at Vuzh Music or at his Bandcamp site. You can find him on Twitter as well, @vuzhmusic.

Thank you.

Posted on January 12, 2016
Posted in Fragments
Tagged C. Reider, Creative Commons, Netlabels
2 Comments

martin rach – late autumn quartets

The New Year as arrived and with it some new releases like Martin Rach's self-released _Late Autumn Quartets_. Martin Rach, whether he's performing under an alias (Mons Jacet or Morten Rasz or Chtin Mara) or even with a fictional band, is always innovating new ways to craft sounds. For instance Late Autumn Quartets is a continuation of his November release, _Early Autumn Quartets_ (suRRism-Phonoetics), but with _Late Autumn Quartets_, Rach has added more pickups to the zithers in an effort to capture more sound.

These quartets are pieces that capture Rach at his improvisational best with a heavy touch of what he calls sound surgery, which is I am assuming Rach coming back around and adding other sounds whether a bongo (don't wince), a kalimba, or something else. However, Rach doesn't lose the freshness of the sound after reworking it.

Late Autumn Quartets opens with "Double Swing" which begins mainly as a percussive improvisation, but then the zithers come more into focus which is probably due to Rach's recording set up as the recorder is not stationary, moving the sound closer and then further away. "Squared Circles" is composed of zithers, a kalimba and a bongo (hey, don't wince; it works). But just as you got comfortable with the first two acoustic tracks on _Late Autumn Quartets_, Rach swivels and begins "Raving Threads" with a Korg volca bass and then quickly enters the swirling noise of electronics. Wonderful. The four track album closes out with "Root Architecture" which begins with a wall of sound as the zithers and bongos are mixed back into themselves and into the realm of sweet, sweet noise.

All the tracks of *Late Autumn Quartets* are full and engaging, sometimes trance-like, but always intoxicating. If you like it you can either download it for free at Free Music Archive or drop Rach a few shekels on Bandcamp.

Artist: Martin Rach

Title: *Late Autumn Quartets*

Netlabel: Self-Released
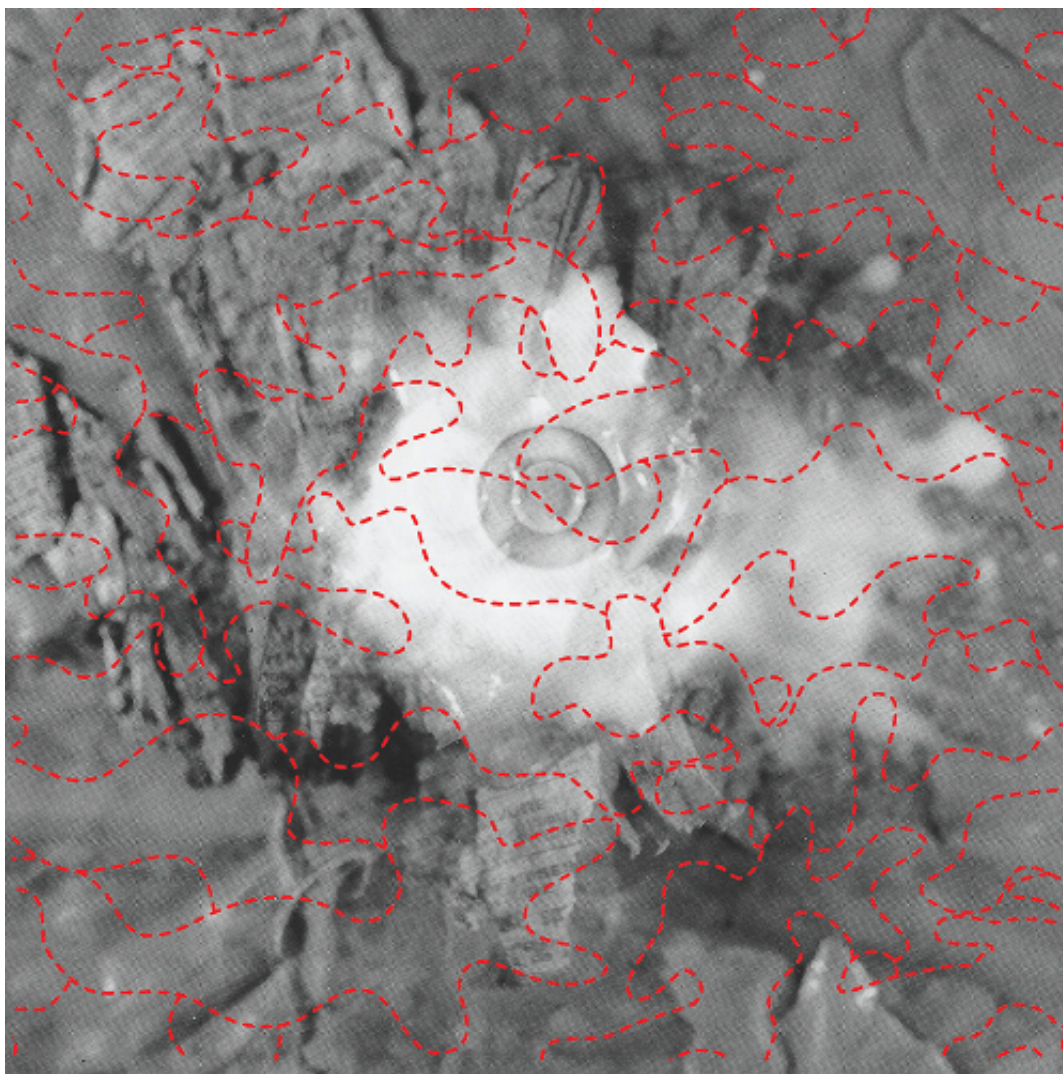
Release Date: January 2016

License: CC BY-NC-SA

Download mp3: zip

Posted on January 4, 2016

Posted in Album Review

Tagged Creative Commons, Experimental, Martin Rach

artificial memory trace – reprint

Back in 1993, Slavek Kwi, aka Artificial Memory Trace, was working in a print shop in Brussels, Belgium. During that time he recorded several of the machines as he must have been captured by their rhythm and their hidden melodies. These recordings are extremely clear and precise — the noise we here is the noise of the machine. There is some walkie-talkie squawking captured periodically which doesn't take away from the recordings, rather it adds an unknown to the repetitions.

My first few listens through *Reprint*, I was not bothered that I was unaware what was creating the sounds. I assumed it was a factory of some sort, but what kind of factory, I did not know. In reading the liner notes later, I learned that this was a recording of a print shop. The liner notes also provide some specificity to what we are listening to."Part I" is one 40-minute track, but it is broken down as such:

Part I.
1. Lift for paper 0:51
2. Air (suction) 1:13
3. Ventilation 0:25
4. Printing 26:06
5. Assembling machine I. 9:26
6. Cutting of paper 2:04
7. Photo-machine 1:10

"Part II" is eight minutes of an assembling machine.

What attracts me to *Reprint* is the repetition of the sounds, the rhythm of the machines. And as soon as I start grooving to a particular segment, Kwi moves me to another machine with its own metallic grind and I have to readjust. Kwi licensed *Reprint* so that it is available for remixes.
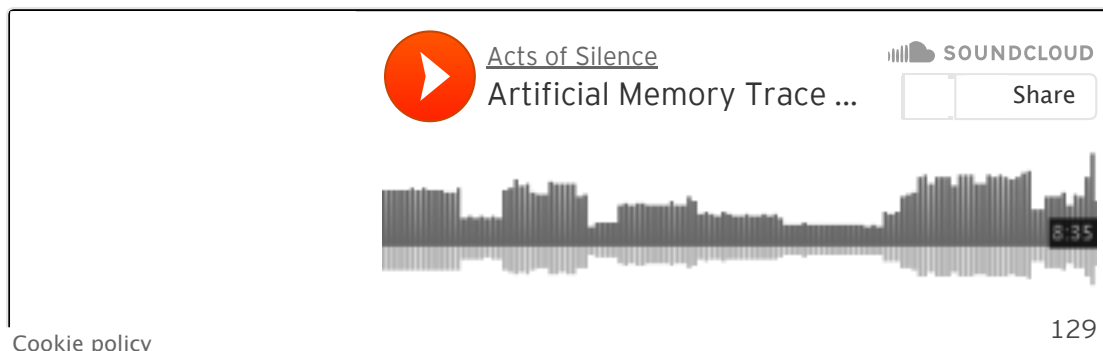
Artist: <u>Artificial Memory Trace</u>

Title: *<u>Reprint</u>*

Netlabel: <u>LOM</u>

Release Date: December 2015

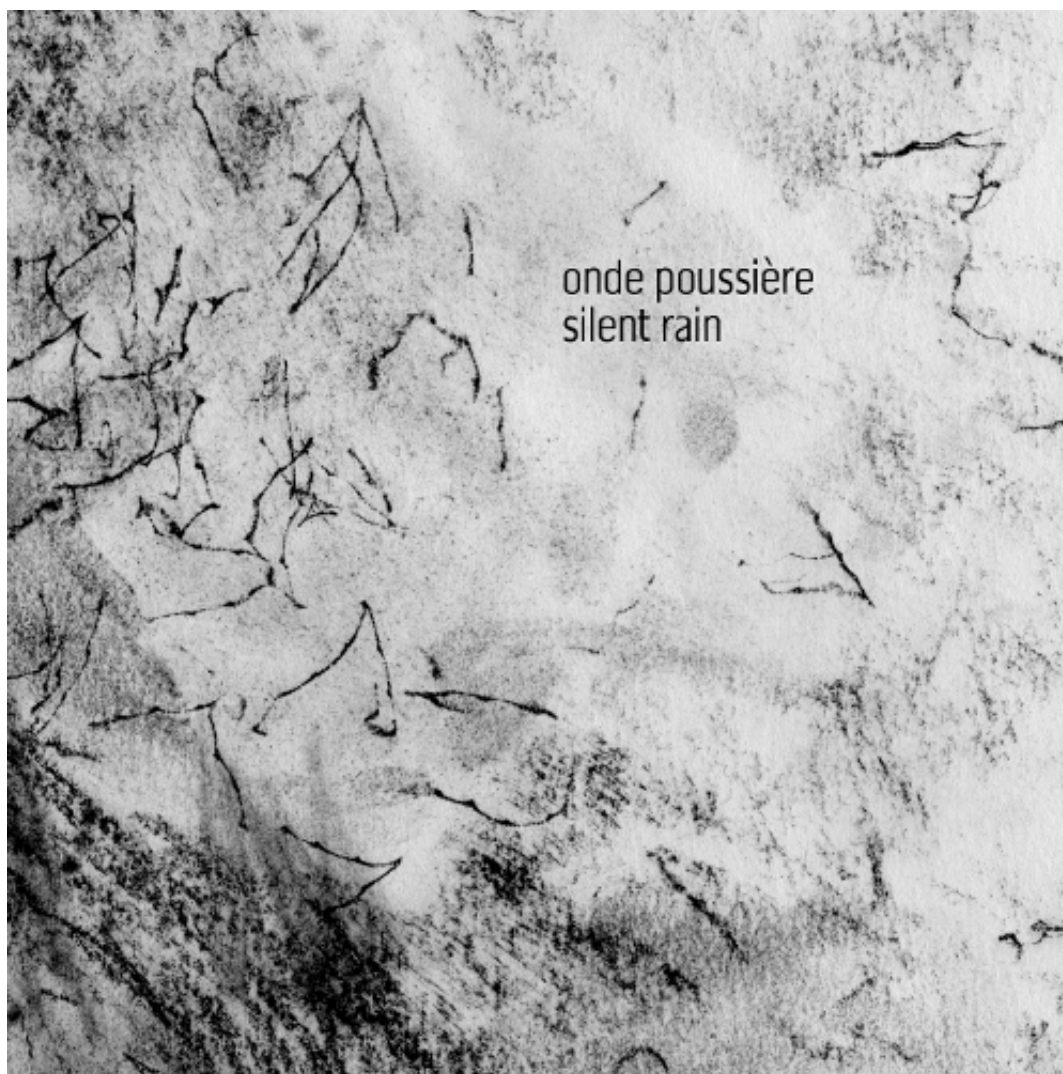License: CC BY-NC-SA

Download mp3: <u>Bandcamp</u>

Posted on <u>January 3, 2016</u>

Posted in <u>Album Review</u>

Tagged <u>Artificial Memory Trace</u>, <u>Creative Commons</u>, <u>Field Recordings</u>, <u>LOM</u>, <u>Netlabels</u>

onde poussière – silent rain

Through friends of friends, Kecap Tuyul and Doedelzak get introduced at the XtetX, an improvisational experimental group that meets up in Paris, France. Doedelzak, a synth player, ends releasing the wonderful drone album, *Wandering in Dust*, on Eg0cide Productions back in August 2015, and then Doedelzak and Tuyul get together and record two tracks as the duo Onde Poussière. The end result of this October 2015 session is the newly released *Silent Rain*.

The liner notes to *Silent Rain* state that the duo's music "relies on a careful mutual listening and a quite restrained palette. It gives a particular attention to contrasts, silences, subtle shifts – but can also be quite agitated and even noisy sometimes." Tuyul has an extensive discography of working with other musicians and is known for his playing on prepared guitar, though thinking of him solely as a guitarist would be preposterous. His journeys in sound, whether solo or others, are always quite good. After finally listening to Doedelzak's *Wandering in Dust*, it was no suprise that Doedelzak and Tuyul worked well together on *Silent Rain*.

The first track, "Skipped Slices", begins quietly, directing us down an ambient path. But as Doedelzak calls out to Tuyul, Tuyul responds with an answer that in itself is a call to Doedelzak, and he repeats this call wrapped in an answer. The duo quickly turn our ambient journey into the subtle and not-so-subtle noises of daily life. There are interferences, jolts, and even some pleasantness. "Silent Rain", the second track, begins

even more quietly than the first, with Doedelzak on the synth. But at this point, the listener should not be fooled by this lull, as Tuyul and his guitar scrape into the soudscape like a wounded man walking down a dark alley. Somwhere around the 4 minute mark things begin to get even more weird which is never a bad thing. "Silent Rain" comes crashing down half-way through only to regroup itself for future strangeness. Doedelzak and Tuyul's musical wanderings may be filled with indirectness, even randonmenss, but it is their response to the other's chaos that brings the music into one sound and makes Onde Poussière's *Silent Rain* worth your time.

Artist: Onde Poussière

Title: *Silent Rain*

Netlabel: Eg0cide Productions

Release Date: December 2015

CC BY-NC

Download mp3: zip

Posted on January 2, 2016

Posted in Album Review

Tagged Creative Commons, Doedelzak, eg0cide Productions, Experimental, Kecap Tuyul, Netlabels, Onde Poussière
1 Comment

best of 2015

I dread writing the "Best of" post every year. Not because of the amount of work in listening to music or coding the page, it is the nagging feeling that I have missed a great release thereby slighting a musician's accomplished work. But a "Best of" post is somewhat required. The list helps friends and other listeners of the free music scene find some music they have missed and it may add a bounce to the step of a musician or netlabel owner listed here.

This list has releases licensed under Creative Commons (CC) as well as the draconian All Rights Reserved. My small hope is that musicians will see other artists who use CC licensing and may even start to use Creative Commons for their own work in the future. (I can dream can't I?) This year's "Best of" list also includes some cassette releases, but all of these cassettes have a corresponding free digital release. Maybe more cassette labels can start doing this?

The one hundred albums listed below are divided into two sections: a Top 20 and Another 80 listed afterward. I wrote out the Top 20 just to see if I could and also make it easier on the more casual listener. On any given day, the Top 20 could be very different depending on my listening mood with albums moving from one section to the other.
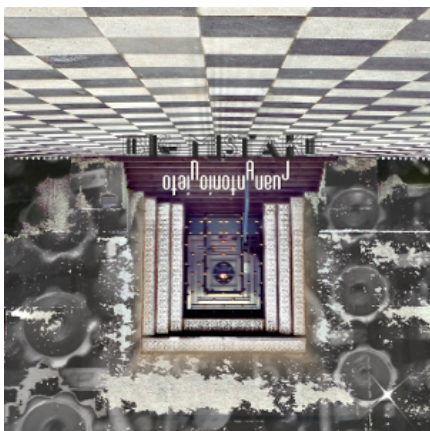
Download, listen and enjoy.

Martin Rach
Artebellum
Control Valve
August 2015
©
zip
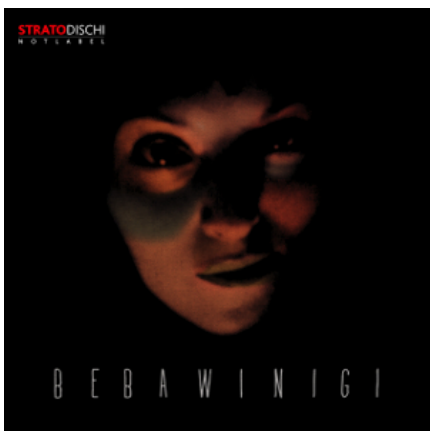
Bebawinigi
Bebawinigi
Strato Dischi
July 2015
CC BY-NC-ND
zip

Juan Antonio Nieto
Big Mistake
suRRism-Phonoethics
May 2015
CC BY-NC-SA
zip

Iris Garrelfs
Breathing Through Wires
Pan y Rosas Discos
January 2015
CC BY-NC-ND
zip

Mers
Click Pussy
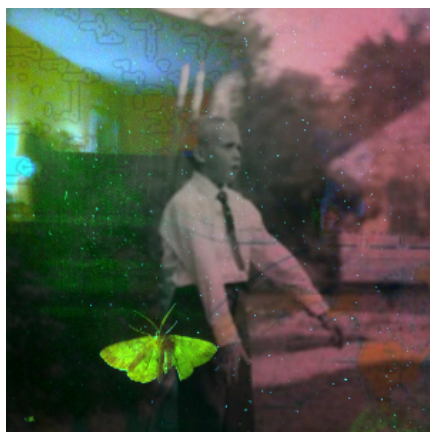Editora do Porto
March 2015
CC BY-NC-ND
zip

Gurdonark
Constellation Blackbird
We Are All Ghosts
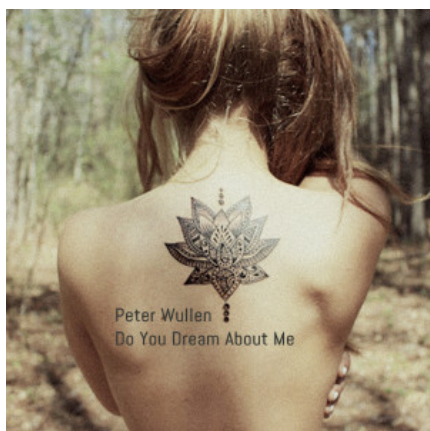May 2015
CC BY-SA
zip

Cagey House
Cry One Best Demo
0kbps
April 2015
CC BY-NC-SA
zip

Peter Wullen
Do You Dream About Me
Haze
August 2015
CC BY-NC-SA
zip

The OO-Ray
Empty Orchestra
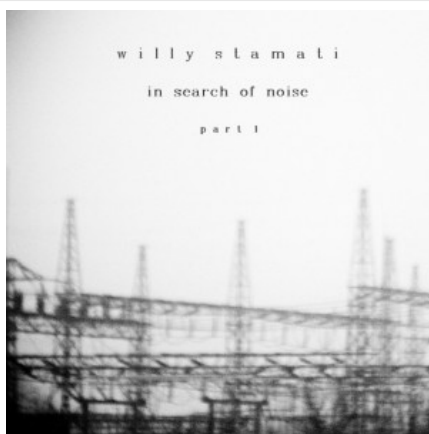Lifelike Family
April 2015
CC BY-NC
zip

Stinky Picnic
Hamster World
Self-Released
March 2015
CC BY-NC-SA
Bandcamp

Willy Stamati
In Search of Noise (Parts 1 and 2)
Mahorka
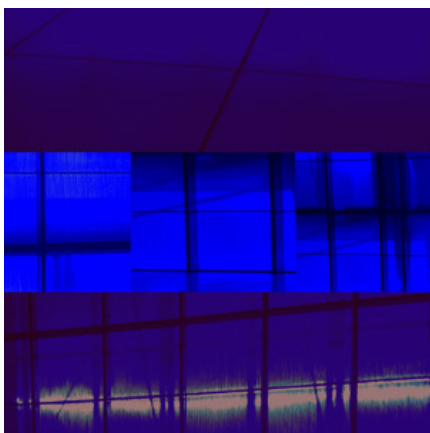February, December 2015
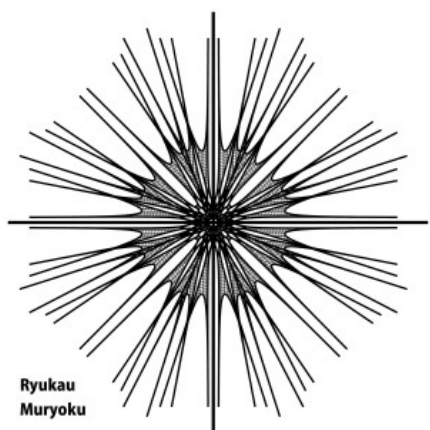CC BY-NC-SA
zip (1 and 2)

Dalot
Levelling
Panospria
January 2015
CC BY-NC-ND
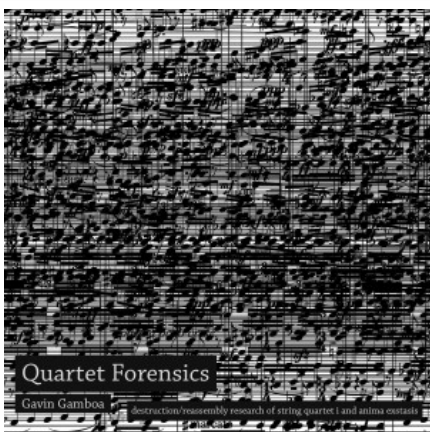
zip

(dell.tree) + Metek
Lisergic Weird Funk
Editora do Porto
March 2015
CC BY-NC-ND
zip

Ryukau
Muryoku
Etched Traumas
November 2015
CC BY-NC-ND
Bandcamp

Gavin Gamboa
Quartet Forensics
Self-Released
April 2015
CC BY-NC-SA
Bandcamp

Stephen Emmerson
Radio/Tape
Control Valve
March 2015
©
zip

Hammer of Hathor
Sphere
dontrustheruin
February 2015
CC BY-NC-SA
zip

Vasectomy Party
The Truth is Illusive
Control Valve
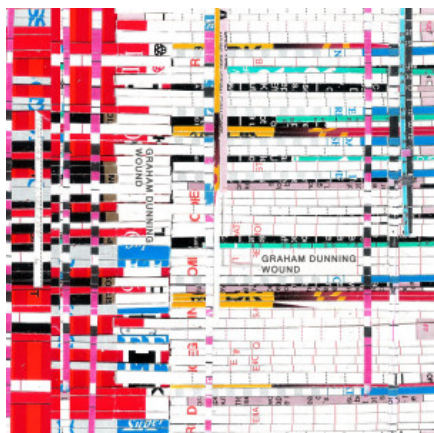Feburary 2015
CC BY-NC-ND
zip

Graham Dunning
Wound
Self-Released
March 2015
©

Bandcamp

Jonáš Gruska
Zvuky Slovnaftu
Self-Released
August 2015
CC BY-NC-SA
Bandcamp

Bastl Orchestra – *Acetitic Syndrome* (Signals for Arkaim)

Annie Kerr & Gus Garside – *After thought* (Spirit of Gravity)

Marcello Magliocchi – *All in One & Duo recital* (Plus Timbre)

METEK and Sean Derrick Cooper Marquardt – *The Beauty of Blasephemy* (suRRism-Phonoethics)

Vziel Pojet – *big brown balls* (Genetic Trance)

Carl Kruger – *Blip Service* (Digital Minimum)

Miquel Parera – *by Zero* (República Ibérica Ruidista)

Matra Espectra – *Cantos and Meditations* (Self-Released)

Golgotha Communications Limited – *A Certain Fondness* (Haze)

C. Reider – *Certainty Reducing Signals* (Happy Puppy Records)

Lucie Vítková – *Chorals* (Signals from Arkaim)

Souns – *Coastal* (Panospria)

Sean Derrick Cooper Marquardt – *A comfort zone is a beautiful place, but nothing ever grows there* (Kruk Records)

NOPOSORP – *Concrete Gain* (Etched Traumas)

Pavel Madurov – *Day of Mechanician* (Zenapolæ)

Jeremy Gluck and Michael Dent – *Div Joyvision (Expanded Editiion)* (suRRism-Phonoethics)

Lyn Goeringer – *Dolly (for M.A.)* (Pan y Rosas Discos)

Philipp Bückle – *Drawings* (Invisible City Records)

Edø Pistø Sømi – *Error : dot: can't open* (Hortus Conclusus Records)

Microseq – *False Awakenings* (Inkilino)

Stella Velce – *For a Flat* (Pan y Rosas Discos)

Shredderghost – Golden Cell (Power Moves)

Oneirich – *Gruchte* (Petroglyph Music)

AODL – *Harborlust* (Sunhill)

Dr Sparkles – *Hello, Good Evening and Yes* (Self-Released)

Splicey and Tracky – *Horses, Horses … Horses!* (Haze)

Michael Jackson Pollock – *http://en.wikipedia.org/wiki/List_of_rocks_on_Mars* (Signals form Arkaim)

Compost Haven – *Icky Vicky* (Pan y Rosas Discos)

Porcje Rosolowe – *Insects 4-7* (Crónica)

el owl – *Invisible Predator* (Lifelike Family)

mutanT.R.I. – *Katacumoridako* (Dog Park)

Phenotypo – *Kings of Disco Vol. 1* (suRRism-Phonoethics)

Caroline Park – *Less Than Human* (Pan y Rosas Discos)

Mal Occhio – *Mal Occhio* (suRRism-Phonoethics)

Jaan Patterson – *Music for Shadows* (suRRism-Phonoethics)

Daniel Barbiero – Cristiano Bocci – *Nostos* (Acoustronica)

Liew Niyomkarn – *OEL* (Deep White Sound)

Derek Baron – *Palmillas* (Power Moves)

Stephen Emmerson – *Letters to Verlaine* (Deep White Sound)

Acryllic Drape – *ph 12* (Deep White Sound)

People Skills – *Pogradec Embankment* (Self-Released)

psoph.OS – Polypodiaceae (Tape-Safe)

Rocheleau – Bussière – Couture – *RBC* (Pan y Rosas Discos)

Dead Peoples Records – *Scheiße Kunst: ist tote menschen schallplatten* (Self-Released)

Nat Grant & Furchick – *Scrap Yard Lingerie* (Dog Park)

Andrea Borghi – *Sessile* (Con-v)

The Shouts from the Sea – *The Shouts from the Sea* (Power Moves)

Phirnis / Katarrhaktes – *Sleepers* (Fwonk*)

Baptiste Boiron & Chris Sliver T – *Soliloque* (Ozky e-sound)

Brandon Cardon – *Something About Tape* (Deep White Sound)

Alexander Chernyshkov and Marina Poleukhina – *Songs About Trees* (Pan y Rosas Discos)

Jack Hertz and Jukka-Pekka Kervinen – *Sonic Overload* (suRRism-Phonoethics)

Robert Kroos – *Sounds of Hokkaido* (Green Fields Recordings)

Jazznoize – *The Sounds of Power Lines* (suRRism-Phonoethics)

Alejandro Remeseiro – *Soundcapes from R'lyeh* (Second Family)

Juan Antonio Nieto – *Static* (Plus Timbre)

Linear Bells – *Tapology* (Self-Released)

M.NOMIZED – *Textures and Parasites* (Hortus Conclusus Records)

Seth Cooke – *Transfer, 3/1000* (Very Quiet Records)

Kecap Tuyul – *Tunnel Songs* (Eg0cide Productions)

Enrique Maraver – *Underground Variations* (Echo Music Recordings)

Aeristirvx – *Untitled* (8 ravens)

No Way Out – *Untitled* (Etched Traumas)

Olivier Dumont – *Viscose* (Con-v)

Pat Moonchy – *Vorfeunde* (Pan y Rosas Discos)

Retsevlis Sva – *Warranty Certificae 8613219554* (Great Hedgehogs' Records)

Alexei Borisov and Sergey Kostyrko – *Watchdog Violation* (ZeroMoon)

Neglect – *Western Romance Novels* (Lifelike Family)

Lezet – *Whimsical* (Cold Land Records)

Ogikubo Sex – *1* (Mayoware)

Memory Metal – *2* (Deep White Sound)

Martin Rach – *4 BACH/2 MF* (Self-Released

Suzana's Bauten – *8 bits de puro odio* (Plataforma Records)
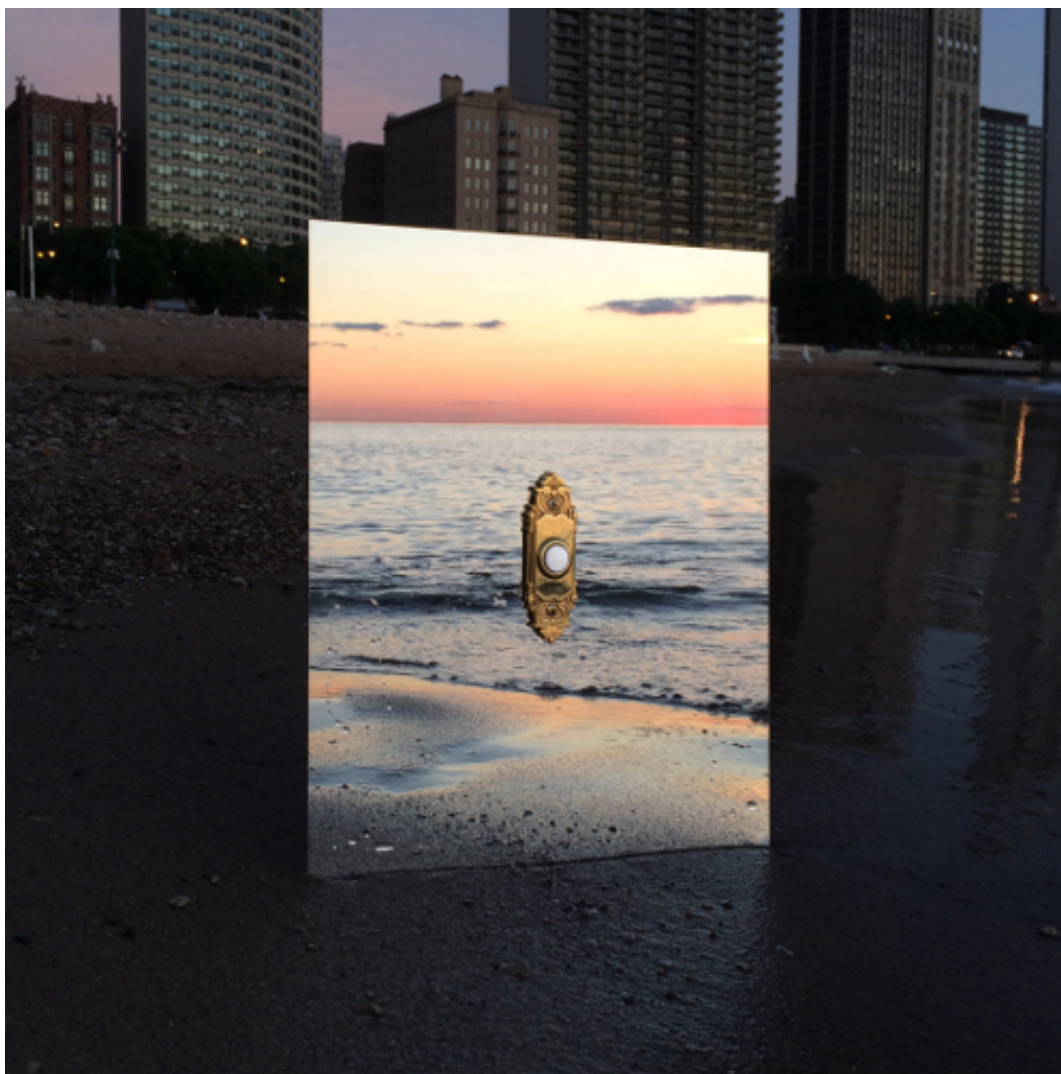
The photograph, 100 by duncan c, is licenced CC BY-NC.

Posted on January 2, 2016
Posted in Fragments
Tagged Creative Commons, Experimental, Netlabels
3 Comments

jeff kolar – doorbell

The doorbell signals the arrival of someone or something, good or bad news, friend or salesperson, package or bill. Obviously the doorbell is not sentient, but it's sound in responded to so quickly that it seemingly takes on a life of its own: welcomed or unwelcomed. Our interpretation of this small electronic sound is now reworked by Jeff Kolar on his *Doorbell* release. Part of a permanent exhibition at the Elsewhere Museum in Greensboro, North Carolina, Kolar spent two weeks exploring the sounds of the museum's vintage Yamaha organ. Kolar then created twelve tracks of sounds which he incorporated with a reconstructed doorbell system that museum vistors can play.

Of Kolar's three solo releases this past year, *Smoke Detector*, *Car Alarms* and, now, *Doorbell*, the latter is probably his most accessible work. These tracks are bursts of 20 seconds, but usuallly are not comprised of one sound, rather they are built on a duality of organ sounds that are in opposition or accord to each other. Using this constructed sonic polarity, Kolar's work mimics the listener's response to our own doorbells.

In social media posts, Kolar has suggested listening to *Doorbell* on repeated or random loops. While writing this review that's exactly what I did, building a huge playlist of the four-minute album and then shuffling it so that some tracks repeated after each other, other sounds became familiar, and some seemed fresh or new. For the track I include with my reviews, I decided to randomly select twelve tracks and put them together as one four-minute track to illustrate what I have been listening to and, maybe, using Kolar's

guidenance, demonstrate the preferable way to experience his work.

Artist: Jeff Kolar

Album: _Doorbell_

Netlabel: Panospria

Release Date: December 2015

License: CC BY-NC-ND

Download mp3: zip

Posted on January 1, 2016

Posted in Album Review

Tagged Creative Commons, Experimental, Jeff Kolar, Netlabels, Panospria

# introduction to experimental netlabels

Before I start, I need to write the perfunctaroy statement that musicians have the right to make music a financial art. Others choose not to have money taint their art. I side with the latter.

Simply, netlabels are music labels are an avenue for musicians to legally give their music away for free. This strange distribution system, where no money changes hands, was born out of frustration with the corrupt recording industry, "the demo scene, tape labels and in the DIY movement of the 1980s."* In the free music scene, many musicians and netlabels have been using Creative Commons licensing in the distribution of their music. Creative Commons (or CC) provides copyright licensing that allows artists and the public to share works (words, music, photos, etc.) based upon conditions chosen by the artist: attribution, allow or disallow commercial use, and allow or disallow the remixing of the work.

For me, netlabels are friends that recommend music. They are the radio station DJ, the record store clerk and the music reviewer all wrapped up into one. They are not some big conglomerate pushing music out to the massess nor are they the small conceirge label that only releases music that they can sell. Netlabels release only music they like. There is no need for profit or breaking even. As a matter of fact, netlabels are a loss leader, usually in time spent and a few dollars here and there for websites and internet access.

Here are a list of a few experimental netlabels that release free works (hopefully, under CC

licensing) and quite active at this time. Some of these netlabels are multi-genre, but they have a strong focus on experimental work. This is nowhere near a complete list, rather just a a starting point. For a much longer list, check out my netlabel list. Apologies to anyone that thought their netlabel list should be on this brief post and did not appear on it.
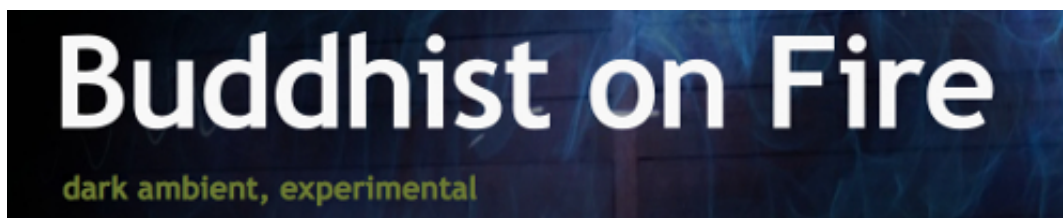
Buddhist on Fire: Run by John Tocher, Buddhist on Fire might be considered more of a dark ambient label, but there are always some experimental gems nestled in there. Tocher, who also does a podcast called Sadayatana, has run Buddhist on Fire since late 2011 out of Texas.

Control Valve: Run by Robert H. Smith aka Chefkirk aka _whALe_ pLAtE_, Control Valve puts out some fucked-up experimental music. Smith has been running Control Valve since January 2011, but before that he ran TiBProd, another netlabel, 2003 to 2009. Control Valve doesn't care so much about copyright, but the music they release make my dogs howl.

Deep White Sound: Run by DB Amorin, Deep White Sound is part experimental music and part audio visual and all avant-garde. The netlabel is out of Portland, Oregon and has been at it since 2005. Each quarter or so, Deep White Sound drops a batch of releases, some sound, some visual, always interesting.

DMT Records: Run by Vito for the last year or so, DMT Records is an off-shoot of DMT Tapes FL. Though some in both genres might not consider vaporwave experimental, I do.

If you haven't listened to vaporwave this is a fine place to start.

Eg0cide Productions: Run by The Ghost Between Strings, Eg0cide, a French netlbel, has been in production since 2007. Most of the releases on Eg0cide are licensed under the derivative Creative Commons which allows other artists to remix the work.

Enough Records: Goodness, Enough Records seems to be the grandaddy of them all as it was founded in 2001 by ps, Fred, and H4rv3st. Since 2003, ps has been doing this on his own and releasing some incredible work over the years. Enough Records is out of Portugal.


Etched Traumas: Run by Joseph Ba out of Athens, Greece, Etched Traumas is a multi-genre netlabel since 2009.

Fwonk*: Run by Gordon Chapman-Fox aka Heskin Radiophonic, Fwonk* is a multi-genre netlabel since 2008. Fwonk* is out of England.

Haze: Run by Dzmitry Ladzes, aka Aortha, Haze has been releasing experimental works roughly once per week since mid-2007. All the releases are licensed under CC that allows remixing. Haze is out of Belarus.
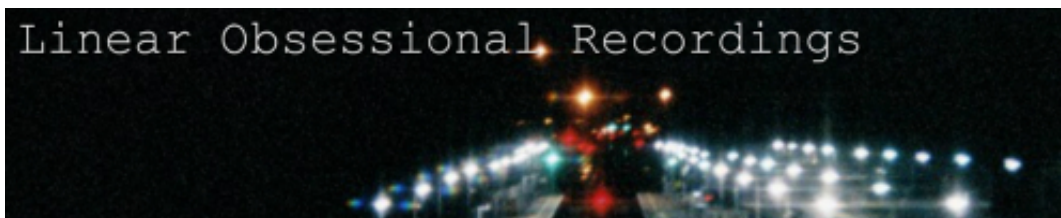
Linear Obsessional: Run by Richard Sanderson, Linear Obsessioal has been relasing experimental and improvisational music since early 2012. All the releases are licensed under CC that allows remixing. Linear Obsessional is out of England.

Mahorka: Run by Ivo Plamenov Petrov, Mahorka has been releasing experimental music since 2004. All the releases are licensed under CC that allows remixing. Mahorka is out of Bulgaria.

Pan y Rosas Discos: Run by Keith Helt, Pan y Rosas Discos has been releasing experimental and improvisational music since 2009. Pan y Rosas Discos is out of Chicago.


Panospria: Run by Constantine Katsiris, aka Scant Intone, Panospria has been released experimental music since 2004. Katsiris also has been releasing music on No Type since 1998, making it older than Enough Records. Panospria is out of Canada.

Petroglyph Music: Run by Rune Martinsen and Øystein Jørgensen, Petroglyphic Music have released over 400 releases since 2012. Petroglyph Music is out of Norway.

Plataforma Records: Run by Max Chami, Plataforma Records has been releasing experimental music since 2013. Plataforma Records is out of Brazil.
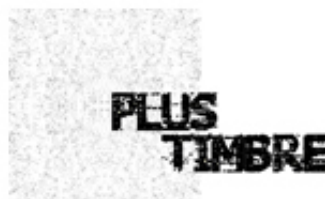
Plus Timbre: Run by Chris Silver T, Plus Timbre is relatively new to the scene, though Christ Silver T is not. Plus Timbre, out of Athens, Greece, has been releasing music since late 2014.

Power Moves: Run by Kevin Cahill, Power Moves is an experimental cassette label that also releases its works under Creative Commons licensing. Power Moves is out of Canada.

Signals from Arkhaim: Run by Jan Faix, aka Count Portmon, Signals from Arkaim has been releasing experimental music since late 2012. Signals from Arkaim is out of the

Czech Republic.

suRRism-Phonoethics: Run by Jaan Patterson, suRRism-Phonoethics has been releasing experimental music since 2010. suRRism-Phonoethics is out of Germany.

Tape-Safe: Run by Lorsen, aka Slo-Blo, and Rafael González, Tape-Safe has been releasing experimental music since 2012. Tape-Safe is out of Belgium.

Welcome Beauty Sounds: Another vaporwave netlabel though much is not know about it. Welcome Beauty Sounds might be run by a guy named Rob and it's probably from somewhere in the States.

* Netlabels and demoratization of the recording industry by Patryk Galuszka

The photograph, Steampunk gear, looking, is by Curious Expeditions and is licensed CC BY-NC.

Posted on December 31, 2015
Posted in Fragments
Tagged Buddhist on Fire, Control Valve, Deep White Sound, DMT Records, eg0cide Productions, Enough Records, Etched Traumas, Fwonk, Haze, Linear Obsessional, Mahorka, Pan y Rosas Discos, Panospria, Petroglyph Music, Plataforma Records, Plus Timbre, Power Moves, Signals from Arkhaim, suRRism-Phonoethics, Tape-Safe, Welcome Beauty Sounds
1 Comment

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